

In the World of Concerts and Opera



Mengelberg Here to Direct National Symphony Orchestra

Dutch Conductor Will Make His First Appearance Next Tuesday Afternoon; Stay Depends Upon Longer Rehearsal Hours

By Katharine Wright

This is the season of conductors. They are springing up everywhere like premature spring flowers in a mild winter. They are of an inquiring mind. At almost every orchestral concert one or two may be discovered lurking in the back of some box or sitting well to the front, observing the gestures of a conductor with the imperturbable mien of Oriental composure. At one concert within a fortnight one box actually held three all apparently on the best of terms. The psychology of conductors, a study second only in fascination to the psychology of prima donnas, and with certain points of resemblance.

The latest apparition in New York's musical metropolis is Willem Mengelberg of Amsterdam. He is not wholly a newcomer, for he conducted the first pair of concerts by the Philharmonic Society in 1905. He will make his first appearance this season with the National Symphony Orchestra next Tuesday afternoon.

A sketch of Mr. Mengelberg's career has already appeared in this journal. In appearance he bears few of the earmarks commonly supposed to denote musicianship. His hair is unshaven, brown and curly. His eyes are keen and blue. Of medium height and sturdy build, he might easily be mistaken for a prosperous man of affairs, earnest and boisterous in his conversation. Mr. Mengelberg's personality is probably more fully revealed upon the stage.

"The place to know me is in Amsterdam," he said the other day. "He has brought with him all the music that he will play at his concerts, several boxes of it. 'It is not because the music may not be in America,' he said, 'but I brought my own scores and orchestra parts because they are all of them marked as I wish them played. I am not certain that I shall play any music that is new to New York, because I am not familiar enough with what has been played here to say and know that New York gets novelties as soon as Europe. My programs, I hope, will cover all schools and periods, as far as is possible in a limited number of concerts. Of Beethoven's symphonies I plan now to play the fourth and of Brahms the first. I shall do the first and fourth symphonies of Mahler and also, I trust, his 'Das Lied von der Erde.' Richard Strauss will be represented by his 'Don Juan,' which I play at my opening concert next week, and 'Till Eulenspiegel' and 'Don Quixote.' Two pieces from Cesar Franck's 'Psyché,' Debussy's 'Le Men,' Ravel's 'Rapsodie Espagnole' and Stravinsky's 'Mourir de Paix' are on my list. More unfamiliar will be the 'Five Orchestral Pieces' of Arnold Schoenberg and Stravinsky's 'Chamber Symphony.'

While Mr. Mengelberg is by no means a specialist in any one type of music, he is well known for his interpretations of Beethoven's symphonies. Musically speaking, he is a lineal descendant of Beethoven, for his master was Franz Welser, the friend and pupil of Schindler, who, in turn, was in closest association with Beethoven. Many more in Mr. Mengelberg's possession than Beethoven's own markings and those given to him by Welser, who had them from Schindler.

With the thoroughness of a foreigner.

(Continued on next page)

News of Musical Life and Events In Portugal

A correspondent whose name is withheld writes as follows from Lisbon:

To the Editor of The Tribune's Music Department:

"I have wished to tell you how things were going here, not for their importance, but just because it is out of the beaten path. I wish to tell you a little about the musical life here as I find it.

"First, there are two orchestras which give honest-to-goodness symphony concerts every Sunday. I have heard of them, and they play really well. I was told there were 125 men; I did not count them. The conductor, Blanck, a Spaniard, conducted ably, and in the 'Pathetic' with only mildly perturbed emotion. But a most creditable conductor is the whole. Last Sunday I did not go, but I did attend included Strauss' 'Don Juan,' 'The Damnation of Faust.' The other orchestra I expect to hear this coming Sunday, with a Glazounoff symphony and 'Tel et Verklaireng.' So you see they do not lack ambition. And the seats all go away and the one I heard attended by an audience of which easily four-fifths were Americans, for there was such a predominance of us in the audience in the part that I first thought it was not the place for Americans. I discovered a few, however, and was forced to believe that men voluntarily went to serious music in Portugal. Even in the lodges there were only a few women. And among the men I recognized the cosmopolitan centre I had seen at Coimbra during the summer: evidently music is popular and a sporty pastime.

"I might go on in this vein to tell you how in the hotel at Oporto the obviously smart young men who came as the tea-hour at the 'Lounge' used to dispute the pianoforte, and one of the others play delightful popular tunes. But I will not do so, for it is evident that the Portuguese are not as eminent as 'Barbari' they were in the time here which usually was been at school in England and goes in for sport' as it is called. I will say that as a people the Portuguese are the most facilely accomplished in music I have known. They all play the piano, the harpsichord, the organ, and a grown-up person can hardly be found without a piano or organ, and a good many matrons who help their music. And the males are not ashamed of it, healthy, normal young men who with us would hide an ability to play the piano as a secret vice. And how they play! With an adequate technique they perform these simple numbers with an air of dash and the rubato nuance, if it is a dance tune; and if it is one of the imitated folksongs, with tear-wet sentimentalities or 'ashes-in-the-mouth' drama these fados are by no means all love songs.

"The Portuguese have a word very like the German 'schönheit' and they sing of their country in the same heart-breaking melancholy. The national songs of the day so closely imitate the mood of the traditional fados that, except for a certain pallid sophistication, the absence of something real of the people, it is difficult to tell them from the old. It is curious and interesting how they stick to the national fados and are content to borrow their rag-time and their jazz. They hear these last in the cafes and they love the pulsation and the barcarol in them. But let some one request 'Criminal Hands' for instance, a popular favorite from a 'revue' and they will not know from where to take the nerves and give out like crazy. The moderns have a definite literary background. If I had not come here primed with facts, I should be tempted to think how I might have chose some with a few canzonettes and some contemporary negligees.

"It has been kicking against the tricks of the oldified bourgeoisie. The young male aristocracy, who have their pictures and their magnificent libraries, could not be less lost. They can always give the impression for an 'aish,' but it is really something in themselves."

AMONG THOSE WHO WILL APPEAR IN CONCERT DURING THE WEEK

SUNDAY—Carnegie Hall, 7 p. m., song recital by Edward Weissenberg, baritone; Aeolian Hall, 8 p. m., concert by the New York Symphony Society; Longacre Theatre, 8 p. m., second Frederic Warren ballad concert; Princess Theatre, 8 p. m., solo recital by Gladys Morrissey, soprano; City College, 4 p. m., free Organ recital by Samuel A. Baldwin; Brooklyn Academy of Music, 8 p. m., concert by the Philharmonic Society; Hippodrome, 8:15 p. m., concert by the National Symphony Society and Selma Kurz, soprano; Metropolitan Opera House, 8:30 p. m., performance.

TUESDAY—Aeolian Hall, 8 p. m., piano recital by Louis Kennedy, 8:15 p. m., sonata recital by Mr. and Mrs. Alexander Black, violinist and pianist; Metropolitan Opera House, 8 p. m., Italian opera, "Ultracolo" and "Flagrance"; 8 p. m., French opera, "The Blue Bird"; Brooklyn Academy of Music, 8:15 p. m., piano recital by Rachmaninoff.

WEDNESDAY—Carnegie Hall, 2:30 p. m., concert by the National Symphony Orchestra; 8:30 p. m., concert by the New York Banks Glee Club; Aeolian Hall, 8 p. m., song recital by Frieda Klink, mezzo-soprano; 8:15 p. m., concert by the New York Chamber Music Society; Lincoln Theatre, 3 p. m., singing recital by Paul Robines, tenor; Metropolitan Opera House, 8:15 p. m., concert by La Scala Orchestra.

THURSDAY—Aeolian Hall, 8 p. m., piano recital by Harold Morris; Carnegie Hall, concert by the Santa Cecilia Metropolitan Opera House, Spanish and French opera in Italian, "Don Carlos."

FRIDAY—Carnegie Hall, 2:30 p. m., concert by the National Symphony Orchestra; 8:15 p. m., concert by the Philharmonic Society; Aeolian Hall, 8 p. m., piano recital by Edward Morris; 8:15 p. m., song recital by Elizabeth Gibbs, mezzo-soprano; Metropolitan Opera House, 8:15 p. m., concert by Teatrini and La Scala Orchestra.

SATURDAY—Carnegie Hall, 8 p. m., piano recital by Josef Hofmann; 8:15 p. m., concert by the National Symphony Orchestra; Aeolian Hall, 8 p. m., piano recital by Alfred Mintsch; Metropolitan Museum of Art, 8 p. m., grand orchestral concert; Metropolitan Opera House, 8 p. m., French opera, "Louise" in Italian; Tivoli; Brooklyn Academy of Music, 8:15 p. m., song recital by Thomas Egan.

SUNDAY—Carnegie Hall, 7 p. m., concert by the National Symphony Orchestra; 8:15 p. m., concert by the New York Banks Glee Club; Aeolian Hall, 8 p. m., piano recital by Frieda Klink, mezzo-soprano; 8:15 p. m., concert by the New York Chamber Music Society.

MONDAY—Carnegie Hall, 8 p. m., piano recital by Josef Hofmann; 8:15 p. m., concert by the National Symphony Orchestra; Aeolian Hall, 8 p. m., piano recital by Alfred Mintsch; Metropolitan Museum of Art, 8 p. m., grand orchestral concert; Metropolitan Opera House, 8 p. m., French opera, "Louise" in Italian; Tivoli; Brooklyn Academy of Music, 8:15 p. m., song recital by Thomas Egan.

TUESDAY—Carnegie Hall, 8 p. m., piano recital by Josef Hofmann; 8:15 p. m., concert by the National Symphony Orchestra; Aeolian Hall, 8 p. m., piano recital by Alfred Mintsch; Metropolitan Museum of Art, 8 p. m., grand orchestral concert; Metropolitan Opera House, 8 p. m., French opera, "Louise" in Italian; Tivoli; Brooklyn Academy of Music, 8:15 p. m., song recital by Thomas Egan.

WEDNESDAY—Carnegie Hall, 8 p. m., piano recital by Josef Hofmann; 8:15 p. m., concert by the National Symphony Orchestra; Aeolian Hall, 8 p. m., piano recital by Alfred Mintsch; Metropolitan Museum of Art, 8 p. m., grand orchestral concert; Metropolitan Opera House, 8 p. m., French opera, "Louise" in Italian; Tivoli; Brooklyn Academy of Music, 8:15 p. m., song recital by Thomas Egan.

THURSDAY—Carnegie Hall, 8 p. m., piano recital by Josef Hofmann; 8:15 p. m., concert by the National Symphony Orchestra; Aeolian Hall, 8 p. m., piano recital by Alfred Mintsch; Metropolitan Museum of Art, 8 p. m., grand orchestral concert; Metropolitan Opera House, 8 p. m., French opera, "Louise" in Italian; Tivoli; Brooklyn Academy of Music, 8:15 p. m., song recital by Thomas Egan.

FRIDAY—Carnegie Hall, 8 p. m., piano recital by Josef Hofmann; 8:15 p. m., concert by the National Symphony Orchestra; Aeolian Hall, 8 p. m., piano recital by Alfred Mintsch; Metropolitan Museum of Art, 8 p. m., grand orchestral concert; Metropolitan Opera House, 8 p. m., French opera, "Louise" in Italian; Tivoli; Brooklyn Academy of Music, 8:15 p. m., song recital by Thomas Egan.

SATURDAY—Carnegie Hall, 8 p. m., piano recital by Josef Hofmann; 8:15 p. m., concert by the National Symphony Orchestra; Aeolian Hall, 8 p. m., piano recital by Alfred Mintsch; Metropolitan Museum of Art, 8 p. m., grand orchestral concert; Metropolitan Opera House, 8 p. m., French opera, "Louise" in Italian; Tivoli; Brooklyn Academy of Music, 8:15 p. m., song recital by Thomas Egan.

SUNDAY—Carnegie Hall, 8 p. m., piano recital by Josef Hofmann; 8:15 p. m., concert by the National Symphony Orchestra; Aeolian Hall, 8 p. m., piano recital by Alfred Mintsch; Metropolitan Museum of Art, 8 p. m., grand orchestral concert; Metropolitan Opera House, 8 p. m., French opera, "Louise" in Italian; Tivoli; Brooklyn Academy of Music, 8:15 p. m., song recital by Thomas Egan.

MONDAY—Carnegie Hall, 8 p. m., piano recital by Josef Hofmann; 8:15 p. m., concert by the National Symphony Orchestra; Aeolian Hall, 8 p. m., piano recital by Alfred Mintsch; Metropolitan Museum of Art, 8 p. m., grand orchestral concert; Metropolitan Opera House, 8 p. m., French opera, "Louise" in Italian; Tivoli; Brooklyn Academy of Music, 8:15 p. m., song recital by Thomas Egan.

TUESDAY—Carnegie Hall, 8 p. m., piano recital by Josef Hofmann; 8:15 p. m., concert by the National Symphony Orchestra; Aeolian Hall, 8 p. m., piano recital by Alfred Mintsch; Metropolitan Museum of Art, 8 p. m., grand orchestral concert; Metropolitan Opera House, 8 p. m., French opera, "Louise" in Italian; Tivoli; Brooklyn Academy of Music, 8:15 p. m., song recital by Thomas Egan.

WEDNESDAY—Carnegie Hall, 8 p. m., piano recital by Josef Hofmann; 8:15 p. m., concert by the National Symphony Orchestra; Aeolian Hall, 8 p. m., piano recital by Alfred Mintsch; Metropolitan Museum of Art, 8 p. m., grand orchestral concert; Metropolitan Opera House, 8 p. m., French opera, "Louise" in Italian; Tivoli; Brooklyn Academy of Music, 8:15 p. m., song recital by Thomas Egan.

THURSDAY—Carnegie Hall, 8 p. m., piano recital by Josef Hofmann; 8:15 p. m., concert by the National Symphony Orchestra; Aeolian Hall, 8 p. m., piano recital by Alfred Mintsch; Metropolitan Museum of Art, 8 p. m., grand orchestral concert; Metropolitan Opera House, 8 p. m., French opera, "Louise" in Italian; Tivoli; Brooklyn Academy of Music, 8:15 p. m., song recital by Thomas Egan.

FRIDAY—Carnegie Hall, 8 p. m., piano recital by Josef Hofmann; 8:15 p. m., concert by the National Symphony Orchestra; Aeolian Hall, 8 p. m., piano recital by Alfred Mintsch; Metropolitan Museum of Art, 8 p. m., grand orchestral concert; Metropolitan Opera House, 8 p. m., French opera, "Louise" in Italian; Tivoli; Brooklyn Academy of Music, 8:15 p. m., song recital by Thomas Egan.

SATURDAY—Carnegie Hall, 8 p. m., piano recital by Josef Hofmann; 8:15 p. m., concert by the National Symphony Orchestra; Aeolian Hall, 8 p. m., piano recital by Alfred Mintsch; Metropolitan Museum of Art, 8 p. m., grand orchestral concert; Metropolitan Opera House, 8 p. m., French opera, "Louise" in Italian; Tivoli; Brooklyn Academy of Music, 8:15 p. m., song recital by Thomas Egan.

SUNDAY—Carnegie Hall, 8 p. m., piano recital by Josef Hofmann; 8:15 p. m., concert by the National Symphony Orchestra; Aeolian Hall, 8 p. m., piano recital by Alfred Mintsch; Metropolitan Museum of Art, 8 p. m., grand orchestral concert; Metropolitan Opera House, 8 p. m., French opera, "Louise" in Italian; Tivoli; Brooklyn Academy of Music, 8:15 p. m., song recital by Thomas Egan.

MONDAY—Carnegie Hall, 8 p. m., piano recital by Josef Hofmann; 8:15 p. m., concert by the National Symphony Orchestra; Aeolian Hall, 8 p. m., piano recital by Alfred Mintsch; Metropolitan Museum of Art, 8 p. m., grand orchestral concert; Metropolitan Opera House, 8 p. m., French opera, "Louise" in Italian; Tivoli; Brooklyn Academy of Music, 8:15 p. m., song recital by Thomas Egan.

TUESDAY—Carnegie Hall, 8 p. m., piano recital by Josef Hofmann; 8:15 p. m., concert by the National Symphony Orchestra; Aeolian Hall, 8 p. m., piano recital by Alfred Mintsch; Metropolitan Museum of Art, 8 p. m., grand orchestral concert; Metropolitan Opera House, 8 p. m., French opera, "Louise" in Italian; Tivoli; Brooklyn Academy of Music, 8:15 p. m., song recital by Thomas Egan.

WEDNESDAY—Carnegie Hall, 8 p. m., piano recital by Josef Hofmann; 8:15 p. m., concert by the National Symphony Orchestra; Aeolian Hall, 8 p. m., piano recital by Alfred Mintsch; Metropolitan Museum of Art, 8 p. m., grand orchestral concert; Metropolitan Opera House, 8 p. m., French opera, "Louise" in Italian; Tivoli; Brooklyn Academy of Music, 8:15 p. m., song recital by Thomas Egan.

THURSDAY—Carnegie Hall, 8 p. m., piano recital by Josef Hofmann; 8:15 p. m., concert by the National Symphony Orchestra; Aeolian Hall, 8 p. m., piano recital by Alfred Mintsch; Metropolitan Museum of Art, 8 p. m., grand orchestral concert; Metropolitan Opera House, 8 p. m., French opera, "Louise" in Italian; Tivoli; Brooklyn Academy of Music, 8:15 p. m., song recital by Thomas Egan.

FRIDAY—Carnegie Hall, 8 p. m., piano recital by Josef Hofmann; 8:15 p. m., concert by the National Symphony Orchestra; Aeolian Hall, 8 p. m., piano recital by Alfred Mintsch; Metropolitan Museum of Art, 8 p. m., grand orchestral concert; Metropolitan Opera House, 8 p. m., French opera, "Louise" in Italian; Tivoli; Brooklyn Academy of Music, 8:15 p. m., song recital by Thomas Egan.

SATURDAY—Carnegie Hall, 8 p. m., piano recital by Josef Hofmann; 8:15 p. m., concert by the National Symphony Orchestra; Aeolian Hall, 8 p. m., piano recital by Alfred Mintsch; Metropolitan Museum of Art, 8 p. m., grand orchestral concert; Metropolitan Opera House, 8 p. m., French opera, "Louise" in Italian; Tivoli; Brooklyn Academy of Music, 8:15 p. m., song recital by Thomas Egan.

SUNDAY—Carnegie Hall, 8 p. m., piano recital by Josef Hofmann; 8:15 p. m., concert by the National Symphony Orchestra; Aeolian Hall, 8 p. m., piano recital by Alfred Mintsch; Metropolitan Museum of Art, 8 p. m., grand orchestral concert; Metropolitan Opera House, 8 p. m., French opera, "Louise" in Italian; Tivoli; Brooklyn Academy of Music, 8:15 p. m., song recital by Thomas Egan.

MONDAY—Carnegie Hall, 8 p. m., piano recital by Josef Hofmann; 8:15 p. m., concert by the National Symphony Orchestra; Aeolian Hall, 8 p. m., piano recital by Alfred Mintsch; Metropolitan Museum of Art, 8 p. m., grand orchestral concert; Metropolitan Opera House, 8 p. m., French opera, "Louise" in Italian; Tivoli; Brooklyn Academy of Music, 8:15 p. m., song recital by Thomas Egan.

TUESDAY—Carnegie Hall, 8 p. m., piano recital by Josef Hofmann; 8:15 p. m., concert by the National Symphony Orchestra; Aeolian Hall, 8 p. m., piano recital by Alfred Mintsch; Metropolitan Museum of Art, 8 p. m., grand orchestral concert; Metropolitan Opera House, 8 p. m., French opera, "Louise" in Italian; Tivoli; Brooklyn Academy of Music, 8:15 p. m., song recital by Thomas Egan.

WEDNESDAY—Carnegie Hall, 8 p. m., piano recital by Josef Hofmann; 8:15 p. m., concert by the National Symphony Orchestra; Aeolian Hall, 8 p. m., piano recital by Alfred Mintsch; Metropolitan Museum of Art, 8 p. m., grand orchestral concert; Metropolitan Opera House, 8 p. m., French opera, "Louise" in Italian; Tivoli; Brooklyn Academy of Music, 8:15 p. m., song recital by Thomas Egan.

THURSDAY—Carnegie Hall, 8 p. m., piano recital by Josef Hofmann; 8:15 p. m., concert by the National Symphony Orchestra; Aeolian Hall, 8 p. m., piano recital by Alfred Mintsch; Metropolitan Museum of Art, 8 p. m., grand orchestral concert; Metropolitan Opera House, 8 p. m., French opera, "Louise" in Italian; Tivoli; Brooklyn Academy of Music, 8:15 p. m., song recital by Thomas Egan.

FRIDAY—Carnegie Hall, 8 p. m., piano recital by Josef Hofmann; 8:15 p. m., concert by the National Symphony Orchestra; Aeolian Hall, 8 p. m., piano recital by Alfred Mintsch; Metropolitan Museum of Art, 8 p. m., grand orchestral concert; Metropolitan Opera House, 8 p. m., French opera, "Louise" in Italian; Tivoli; Brooklyn Academy of Music, 8:15 p. m., song recital by Thomas Egan.

SATURDAY—Carnegie Hall, 8 p. m., piano recital by Josef Hofmann; 8:15 p. m., concert by the National Symphony Orchestra; Aeolian Hall, 8 p. m., piano recital by Alfred Mintsch; Metropolitan Museum of Art, 8 p. m., grand orchestral concert; Metropolitan Opera House, 8 p. m., French opera, "Louise" in Italian; Tivoli; Brooklyn Academy of Music, 8:15 p. m., song recital by Thomas Egan.

SUNDAY—Carnegie Hall, 8 p. m., piano recital by Josef Hofmann; 8:15 p. m., concert by the National Symphony Orchestra; Aeolian Hall, 8 p. m., piano recital by Alfred Mintsch; Metropolitan Museum of Art, 8 p. m., grand orchestral concert; Metropolitan Opera House, 8 p. m., French opera, "Louise" in Italian; Tivoli;